



Tarvis Hougham 1715



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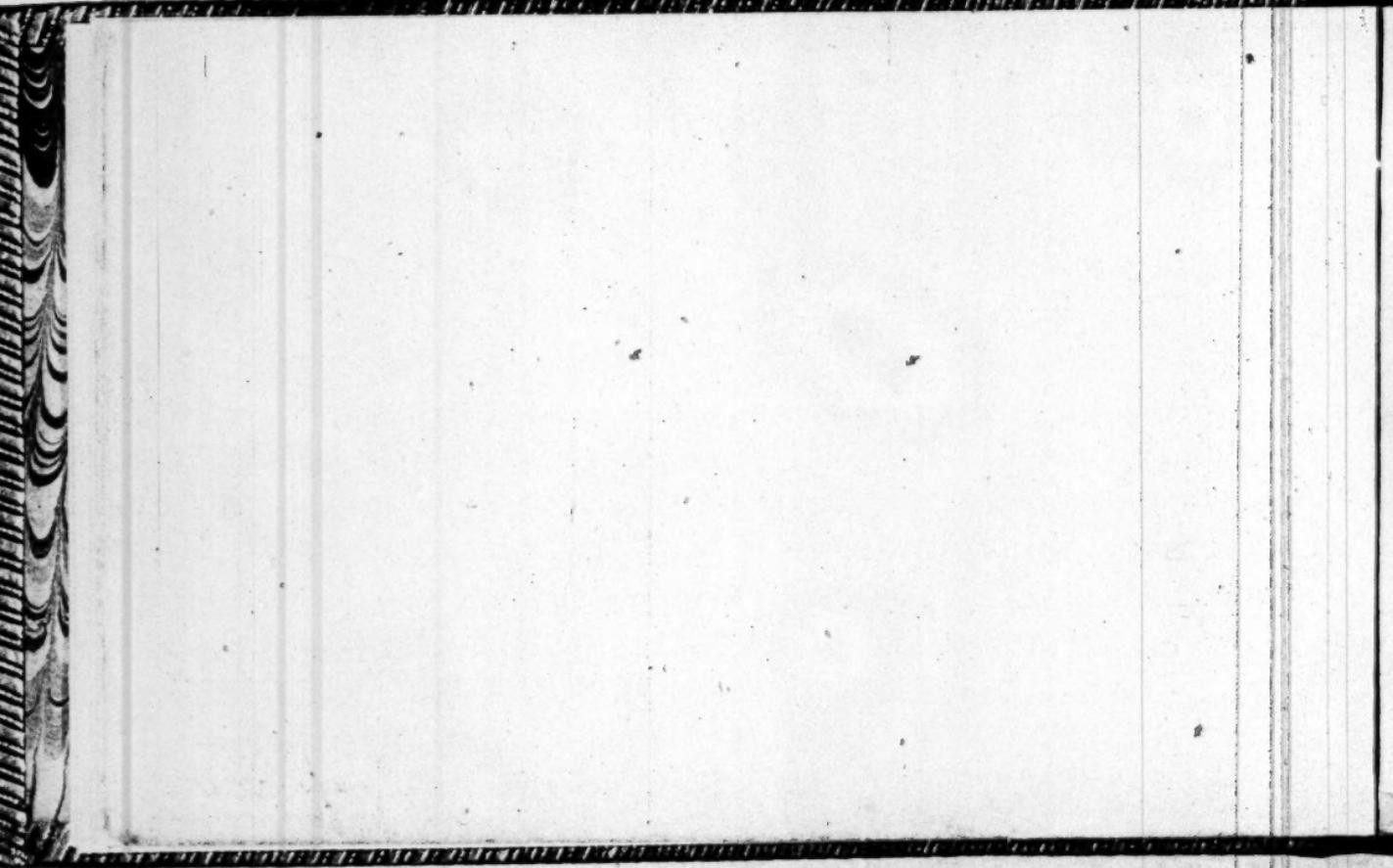
Musick's Delight ON THE C I T H R E N,

Restored and Refined to a more Easie and Pleasant
Manner of Playing than formerly; And set forth with
Lessons *Ala Mode*, being the Choiceſt of our late new Ayres,
Corants, *Sarabands*, *Tunes*, and *Jiggs*.

To which is added ſeveral New Songs and Ayres to Sing to the Cithren.

By John Playford Philo-Musicæ.

London, Printed by W. G. and are fold by J. Playford at his Shop in the Temple. 1666.





The P R E F A C E.



*T*is observed that of late years all Solemn and Grave Musick
is much laid aside, being esteemed too heavy and dull for the
light Heels and Brains of this Nimble and wanton Age; Nor
is any Musick rendred acceptabl, or esteemed by many, but
what is presented by Forreigners; Not a City Dame though
a Tap-wife, but is ambitious to have her Daughters Taught
by Monsieur La Novo Kickshawibus on the Gittar, which
Instrument is but a new (old one) used in London in the time of Q. Mary, as
appears by a Book Printed in English of Instructions and Lessons for the same,
about the beginning of Qu. Elizabeths Reign, being not much different from the
Cithren, only that was strung with Gut-strings, this with Wyre, which
was accounted the more sprightly and Cheerful Musick, and was in more esteem
tilk

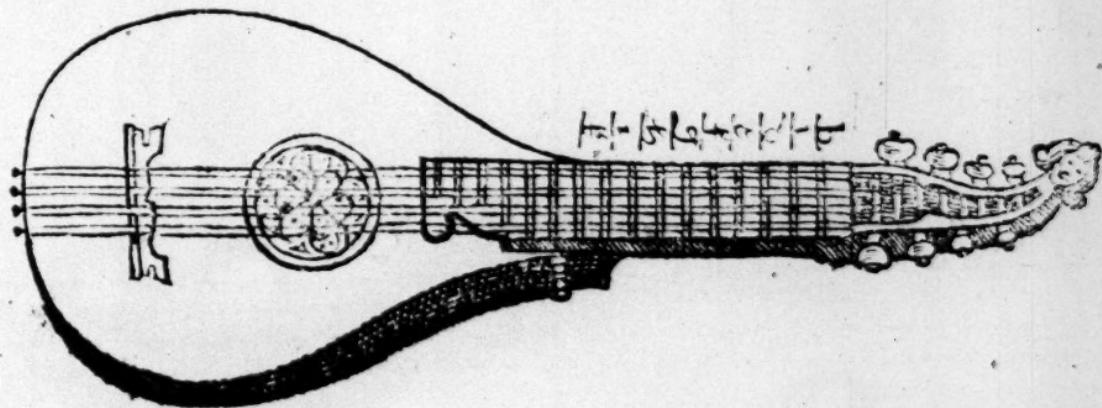
The Preface.

(till of late years;) then the Gittar: Therefore to revive and restore this Harmonious Instrument, I have adventured to publish this little Book of Instructions and Lessons, making it my design and study to be useful for the practice of young Beginners, by a more plain and easie method then has been heretofore published, Omitting all those difficult full stops which former Lessons were stufft with, whereby the Tune intended was quite lost, the Ear and Patience of the Practitioner confounded; (yet to its old Tuning;) The Tunes herein are most of them New, and set after the manner of the Gittar way of Playing, which I hope will render it the more acceptable among our young Gallants, for whose delight is also added some short Ayres and Songs to sing to the Cithren, as a Taste of what may be done on the same; All which if it prove useful to any, I have the end of my Expectation, and remain a Well-wisher to all Lovers and Practitioners of Musick.

John Playford.

Brief Instructions to the Playing on the Cithren.

THE Cithren is strung with eight Wyre Strings, which are divided into four Course,
two in a Course, Each Course hath his distinction and name according to the four
several Parts of Musick: the first Course or smallest strings are called *Trebles*, the
second *Means*, the third (which are usual of twisted Wyre) *Basses*, the fourth
Tenors: the four double Courses do allude to the four single Rules or Lines on which all
Lessons are written.



Instructions for the Playing on the Cithren.

By this Example also is demonstrated the several *Frets* or *Stops* made on the Neck of the *Cithren*, and the Alphabetical Letters as they are assigned to each Fret or Stop, the Letter *a* omitted, that being set where the String is struck open and not stop'd, these several Letters in your Lessons you will find variously placed on the several Lines on which places and Strings you are to strike; the first *Preludium* or *Lesson* of this Book will lead your fingers to the Ascending and Descending of usual Notes on the *Cithren*, and your next being the *Changes on the Bells*, your Ear will guide your Hand, which by a little practice will perfect you therein.

Secondly, That being understood I proceed to the Tuning of the *Cithren*, which can not be easier understood then by the *Unison*, which is to make two or more Strings to agree in one Sound, the one stop'd, the other open.

Example for Tuning the Cithren:

	Unison.	Unison.	Unison.	clef.	clef.	clef.	clef.
Trebles.							
Means.							
Basses.							
Octaves							

Instructions for the Playing on the Cithren.

Begin first with the *Treble* winding up one of them as high as it will bear and not break, then wind up his Fellow, and make them two agree in Sound or Unison both alike ; that done, turn up one of your *Means* and stop it in (I) and Tune it to agree in Unison or Sound with your *Trebles*, then Tune his Fellow to him : Next, Tune the *Tenors* in the same manner stopping them in (D) and make them to agree in one Sound with your *Means*, last Tune your *Basses* as you did the other , stopping them in (E) to agree in Sound with your *Tenors* , by this Rule your *Cithren* will be in perfect Tune , which for the proof thereof , strike the *otto's* of each string as is set in the former Example.

Thirdly , The next Rule you are to understand, The proportion of *Time* or *Measure* , which is expressed by several Notes or Characters which are placed over the Tableture or several Letters of your Lessons, there are 8 several Notes used in *Musick*, but 5 are only in the Lessons to the *Cithren* which are these ,

The Names of the Notes.



Instructions for the Playing on the Cithren.

These five Notes are variously placed on the several Stops or Letters for the continuing of Sounds long or short, and are divided into two Measures or proportions; the one called the Semibreve or Common-Time; the other Tripla; and are distinguished by two several Moods, one of which is usual put at the beginning of the Lesson.

The Common-Time Mood is thus marked



The Tripla thus

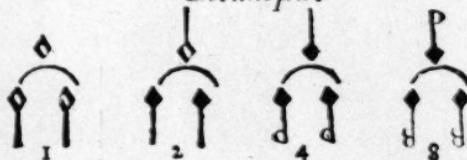


The Semibreve or Common-Time is, when all Notes double their proportions by two to the Semibreve; that is, two Minims to the Semibreve, two Crotchets to the Minim, &c.

Example.



The Mood.



The Tripla-Time is, when the Time is measured by three Minims to a Semibreve with a Prick of Addition. Or, in more quicker Measure, the Time is measured by three Crochets

Instructions for the Playing on the Cithren.

chets to a *Minim* with a *Prick of Addition*, which Prick added to the *Semibreve*, or to a *Minim*, make his measure half so much longer than he was before: the *Semibreve* which was but two *Majims* is then three, and the *Minim* which was but 2 Crochets is then three Crochets.

Example.



The Mood in the more slow
Tripla Time.



The Mood in the more quicker
Tripla Time.

Example of the Measure of the Prick Notes.



Instructions for the Playing on the Cithren.

Those who desire a more full and large Accompt of the Notes, their Measures and Proportion, I Refer them to that Book of my *Introduction to the Skill of Musick*, lately printed pag. 22. But this observe in the Time or Notes set over your Lessons where you have a Note placed over a Letter, and more Letters follow with no Notes over them, those Letters are to be plaid to that Notes Measure till another of the contrary appear,

Some General Rules to be observed in Playing on the Cithren.

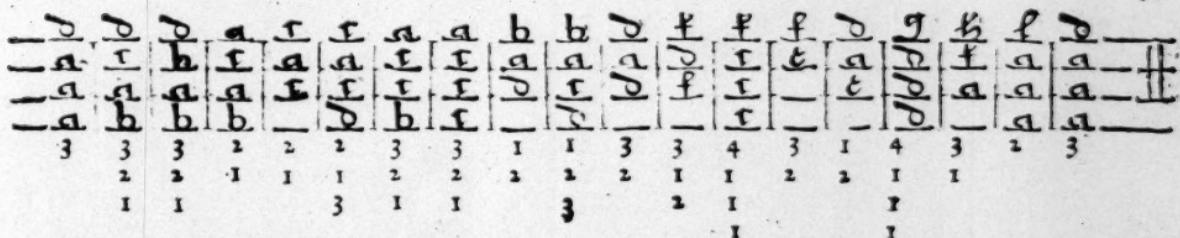
1. For your left hand in the right fingering the Stops, ever where you leave a Fret or Stop there to leave a finger; For Example, If your first Letter be (D) stop it with the third finger, then your first and second finger will be ready for (b & s) if they happen to follow. But when you have many Letters which run down to (L or L') there shift your first finger again to (f) the rest will follow with more ease.

For the true fingering or stopping of the full stops observe the four fingers on the left hand are thus accompted, the finger next the Thumb is the first, in order to the little finger the fourth: In this Example mark, the figures placed under the Letters are assigned to the Letters as they stand in order.

Example

Instructions for the Playing on the Cithren:

Example of some usual full stops with the Fingering.



2. For your right hand, rest only your little finger on the belly of your Cithren, and so with your Thumb and first finger and sometimes the second strike your strings, as is used on the Gittar; that old Fashion of playing with a quill is not good, and therefore my advice is to lay it aside; and be sure you keep your Nails short on the right hand.

3. To strive to stop clear; Which to do, be sure not to stop short of the Fret, nor just upon it, but with the end of the finger as neer the Fret as you can, and the harder the better.

This: leaving these few Rules to your Memory and Practice in the following Lessons, which I hope will merit your kind Acceptance, and be a further Encouragement to do you more Service in this Nature.

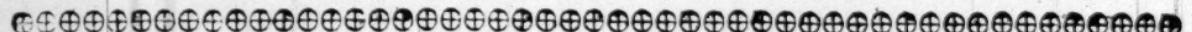
J. P.

A TABLE of the Lessons contained in this Book.

<i>A short Preludium</i>	1	<i>Step Statey</i>	20	<i>The 1 rooms</i>	37
<i>The 24 Changes on 6 Bells</i>	1	<i>The Whisk</i>	21	<i>Hunsdon House</i>	38
<i>Maying Tine</i>	3	<i>Blew Cap for me</i>	22	<i>Green Goose Fair</i>	39
<i>John come kiss me now</i>	4	<i>Lady Banburies Hornpipe</i>	23	<i>Lady Speller.</i>	39
<i>Over the Mountains</i>	5	<i>Have at thy Coat old Wom</i>	24	<i>Grimstock</i>	40
<i>Light of Love</i>	6	<i>A Jig</i>	24	<i>the 1 rya and the Nun</i>	41
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<i>Wilsons Wild</i>	11	<i>The King envoyes his own</i>	29	<i>Vive le Roy</i>	45
<i>The Court is up</i>	12	<i>Duke of York's March</i>	30	<i>The Cyprus Grove</i>	45
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<i>Parthenia</i>	19	<i>A Symphony</i>	36	<i>Amarillis</i>	

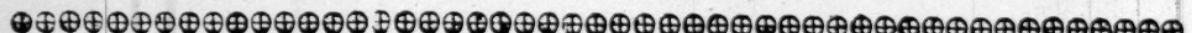
A Table of the Lessons contained in this Book.

<i>Amarillis</i>	51	<i>Montreal's March</i>	67	Table of the 17 SONGS.
<i>On the cold ground</i>	52	<i>A Gavot</i>	68	<i>Gather your sole buds</i> 85
<i>New Mutar</i>	53	<i>An Ayre by M. L.</i>	69	<i>I am a young & harmless</i> 80
<i>New Marinet</i>	54	<i>A Saraband by M. L.</i>	70	<i>I pethie send me back my</i> 87
<i>The Running Boree</i>	54	<i>Saraband La hamboneer</i>	71	<i>In the merry month of May</i> 88
<i>The Apes Dance</i>	55	<i>The Golden Grove</i>	72	<i>How happy art thou and I</i> 89
<i>A Pessingalia</i>	56	<i>Coranto Mr. W.H. Lawes</i>	73	<i>O my Claria! thou</i> 90
<i>The new Figgary</i>	57	<i>Symphony S. I.</i>	74	<i>Come, oh come! I brook</i> 91
<i>The Hobby Horse Dance</i>	58	<i>Saraband S. I.</i>	75	<i>Silly heart forbear those</i> 92
<i>Drive the cold winter away</i>	59	<i>Ayre by C. C.</i>	76	<i>Clas now thou art fled</i> 93
<i>La Coketey a new dance</i>	60	<i>Saraband C. C.</i>	77	<i>I am confirmid a woman</i> 94
<i>The Lady Savil's delight</i>	61	<i>An Ayre by C. C.</i>	78	<i>ie, be no longer coy,</i> 95
<i>New Galliardo</i>	62	<i>Corant by C. C.</i>	79	<i>I can love for an hour</i> 96
<i>The Healths</i>	63	<i>Saraband by C. C.</i>	80	<i>Her that will court Wench</i> 97
<i>The Kings Boree</i>	63	<i>A Figg</i>	81	<i>Fond lou- what dost thou</i> 98
<i>Rosalyna</i>	64	<i>Corant by W. L.</i>	82	<i>Man's life is but vain,</i> 99
<i>A Saraband</i>	64	<i>Corant La oree</i>	83	<i>The witemen were but</i> 7 100
<i>Macbeth a Figg</i>	65	<i>Corant La Londoneers</i>	84	<i>A Boat, a Boat have to</i> 111
<i>The Highlanders March</i>	66			



Some few Errata's having passed by reason of my absence, and the Printer's want of Skill
in Musick, I crave the judicions to mend with a Pen these especially;

Lesson 30, the third and fourth Letters a must be upon the third Rule; and in the second Strain ninth
and tenth Letters a on the third Line also. 35 Lesson, Line the second, the sixth Letter **D** must
be upon the lower or fourth Rule.



I

Short - - - - - abd fhi l i b t d ba - -
 Prelus - - - - a - - - a - - - a - - - a
 dium. - - - ab - - - - - - - - - - - b

d d c f a a c t d d d d - - - - -
 a a a a f f a a a a a a a a a a a a a a
 f a a a a a f f a a a a a a a a a a a a
 a a a a a a a a b b a a a a a a a a a a

2

THe foure and
twenty Chan-
ges on 6 Bells.

2 3 4

a - - - a - - - a - - - a - - - a
 3 a - - - a - - - a - - - a - - - a
 ba - - - ba - - - ba - - - ba - - - ba

5 6 7 8

a - - - a - - - a - - - a - - - a
 fa - - - fa - - - fa - - - fa - - - fa
 ba - - - ba - - - ba - - - ba - - - ba

B

9	10	11	12	13
a	a	a	a	a
-	-	-	-	-
ta	ta	ta	ta	ta
ba	ba	ba	ba	ab
14	15	16	17.	18
a	a	a	a	a
-	-	-	-	-
ta	ta	ta	ta	ta
ab	ab	ab	ab	ab
19	20	21	22	23
a	a	a	a	a
-	-	-	-	-
ta	ta	ta	ta	ta
ba	ab	ab	ab	ab
24				
a	a			
-	-			
ta	ta			
ab	ab			



3
Ay time. The
Ground with
Division.

The musical score is handwritten on three staves. The top staff uses vertical stems with arrows pointing down to indicate pitch and rhythm. The middle staff uses horizontal stems with arrows pointing right. The bottom staff has a single vertical stem with an arrow pointing down. The score consists of eight measures, each starting with a vertical bar line. The notation is dense and rhythmic, typical of early printed music notation.

4

Ohn come
kiss me
now.

The music is divided into five systems, each containing two staves. The top staff of each system begins with a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with an alto F-clef, a common time signature, and a key signature of one sharp. The notation consists of square neumes on vertical stems, with arrows pointing to specific notes in each measure, likely indicating performance techniques like slurs or grace notes.



5

O

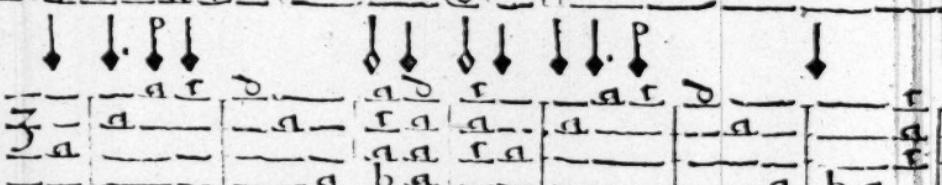
Ver the
Moun-
tains.



6

L

Ight of
Lover



7

A La Mode
de France.

Handwritten musical notation for 'A La Mode de France' on six staves. The notation uses vertical stems with dots indicating pitch and downward arrows indicating rhythm. The staves are organized into two groups of three staves each. The first group starts with a staff containing a single note 'd'. The second group starts with a staff containing notes 'd' and 'a'. The third group starts with a staff containing notes 'd' and 'a'. The fourth group starts with a staff containing notes 'd' and 'a'. The fifth group starts with a staff containing notes 'd' and 'a'. The sixth group starts with a staff containing notes 'd' and 'a'.

8

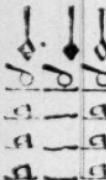
VV Hat you
please.

Handwritten musical notation for 'VV Hat you please.' on six staves. The notation uses vertical stems with dots indicating pitch and downward arrows indicating rhythm. The staves are organized into two groups of three staves each. The first group starts with a staff containing notes 'd' and 'a'. The second group starts with a staff containing notes 'd' and 'a'. The third group starts with a staff containing notes 'd' and 'a'. The fourth group starts with a staff containing notes 'd' and 'a'. The fifth group starts with a staff containing notes 'd' and 'a'. The sixth group starts with a staff containing notes 'd' and 'a'.

9

A

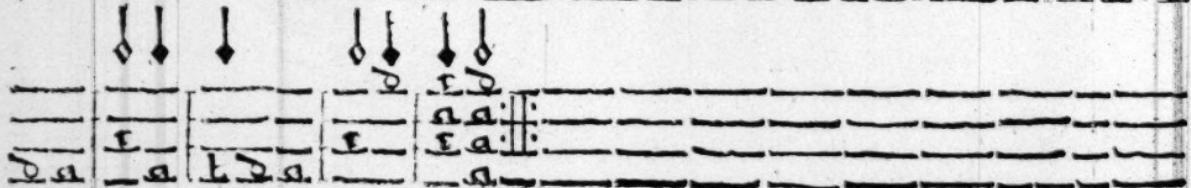
Round



10

A

Figg.



II

VV

Hion's
wild.

12

THe Hunt
is up.

13

TRipp and
go.

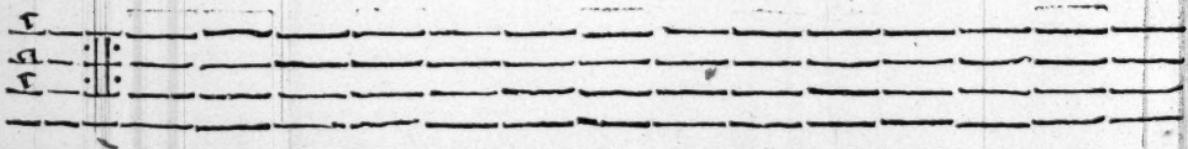
M

R. Porters
Rent.



15

G Lory of
the West.



16

Glory of the North.

Lory of the North.

A handwritten musical score for a band or orchestra. The title "Glory of the North." is at the top left. The score consists of two systems of music. Each system has a treble clef, a key signature of one sharp, and a common time signature. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The music is written on five-line staves, with various notes and rests. Arrows and dots above the notes indicate specific performance techniques like slurs or grace notes.

17

M

Aiden Fair.

17

M Aiden Fair.

18

T*The Kings
Delight.*

19

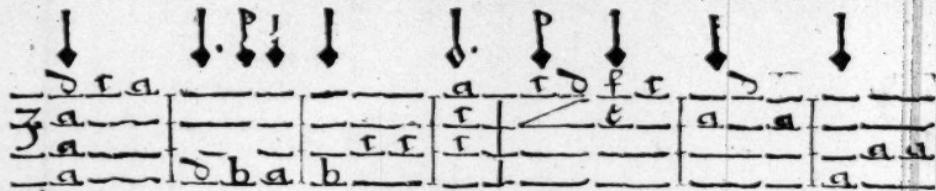
P Arthenia.

Arthenia.

20

S

Tep Statoly.



21

T

He Whisk.



22

B

Lew
Cap.

Cap.



C

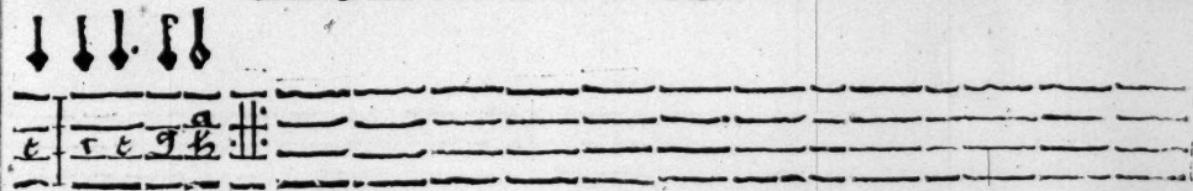
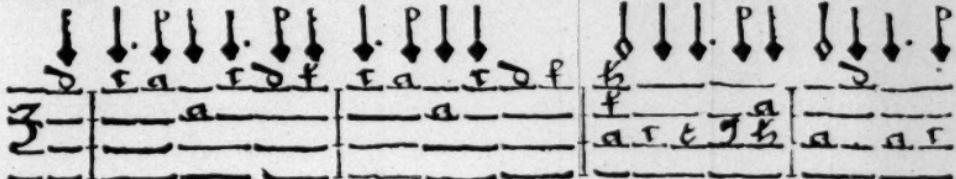
23

The Lady
Banbury's
Hornpipe.

24

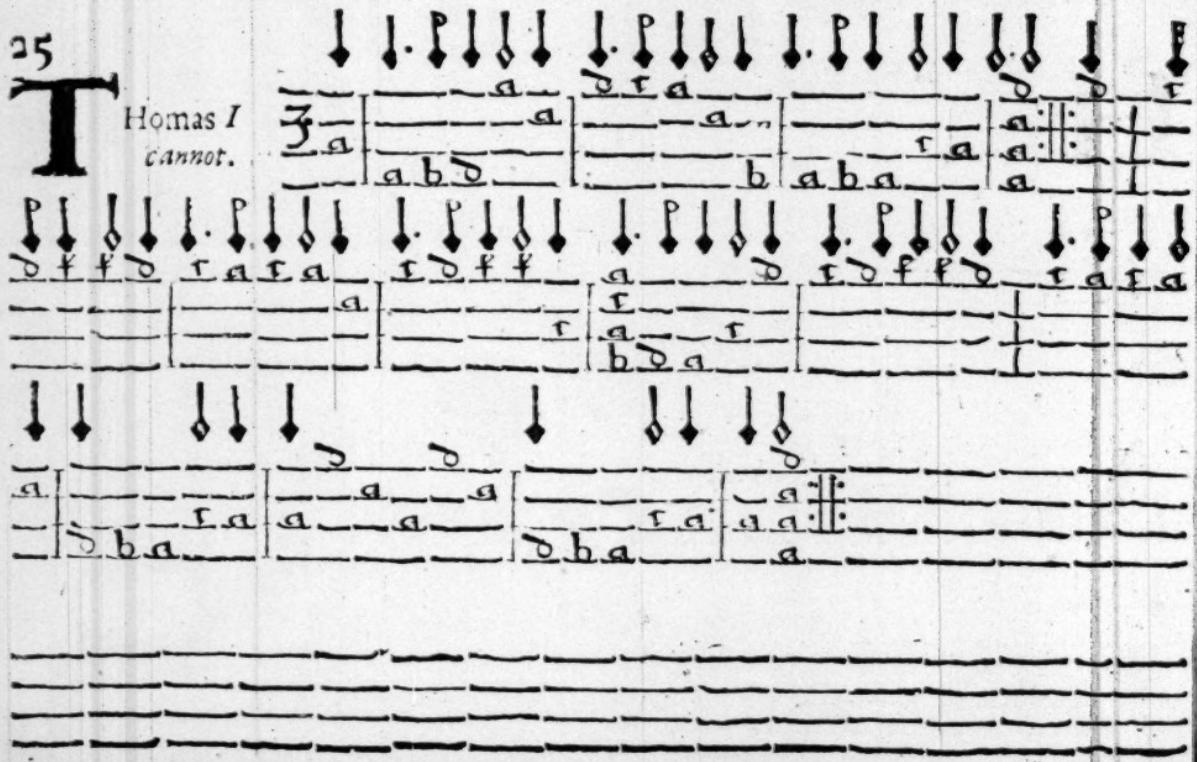
H

Ave at thy
Coat old
Woman.

**A**
Figg.

25

Thomas I
cannot.



26

N One shall
Plunder
but I.



27

M

Ardike.



T*The Kings
March.*

29



*He King
enjoys his
own.*

29

He King enjoys his own.

He King enjoys his own.

30

Duke of York's March.

A handwritten musical score for a band or orchestra. The title 'Duke of York's March.' is at the top left. The score consists of several staves of music, mostly in common time (indicated by a 'C'). The first staff uses a treble clef, while subsequent staves use a bass clef. Measures are separated by vertical bar lines. Arrows point down to specific notes in the first few measures. The music includes various note heads (circles, diamonds, etc.) and rests. The score is on aged paper with some dark smudges.

12

*En. Leslie's
March.*

21

E. Lefshley's
March.

The image shows a handwritten musical score for a band march. It consists of six staves of music, each with a different key signature and time signature. The first staff starts with a treble clef and a common time signature (indicated by a '3'). The second staff begins with a bass clef and a common time signature. The third staff starts with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff starts with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The music includes various note heads, stems, and rests, with some notes having arrows pointing downwards. The score is written on five-line staff paper.

32

B
On
Bells.



33

T Om a
Bed.
lam.



The Chirping of the Night- ingale.

25

Spanish
Gypsies.



36

SImpphony I.P.

37

THe Bonny
Brooms.

38

Hunsdon House

Ursdon
House

38

H Ursdon
House

38

39

Green Goose
Faire.

Reen Goose Faire.

39

Green Goose
Faire.

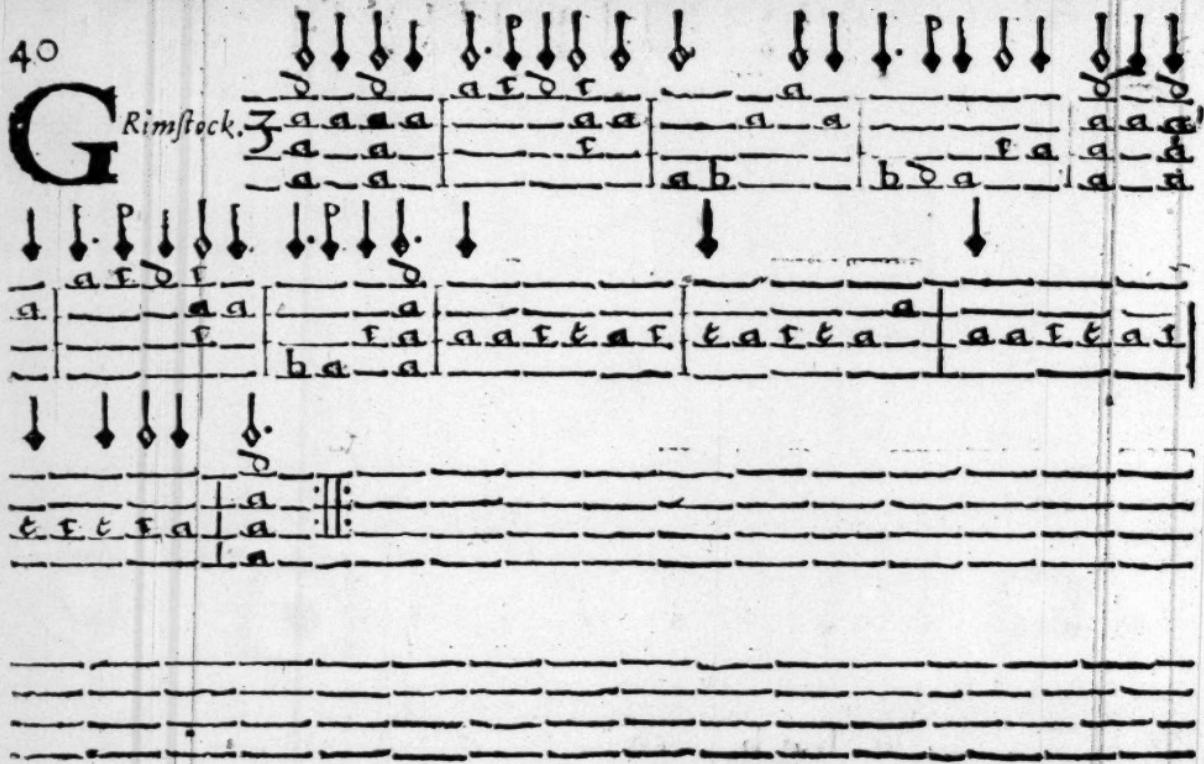
Lady
Spel
tor.

S D

40

G

Rimstock.



41

T

He Fryar
and the
Nun.



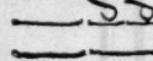
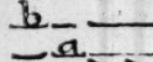
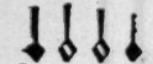
42

H

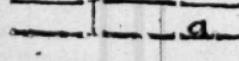
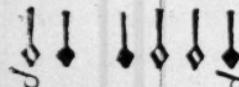
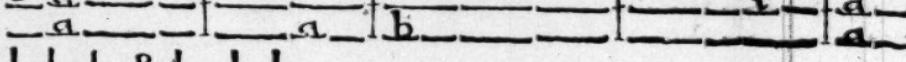
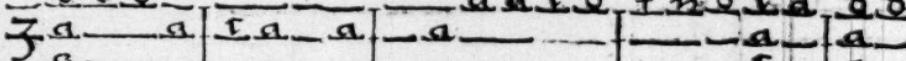
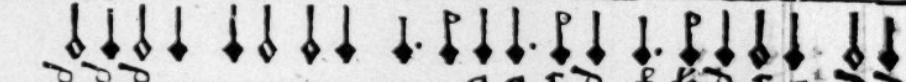
Ealth

to

Betty.

**G**

Reenwood.



43

*Have lost
my love and
I care not.*



44

UPon a Sum-
mers-day.

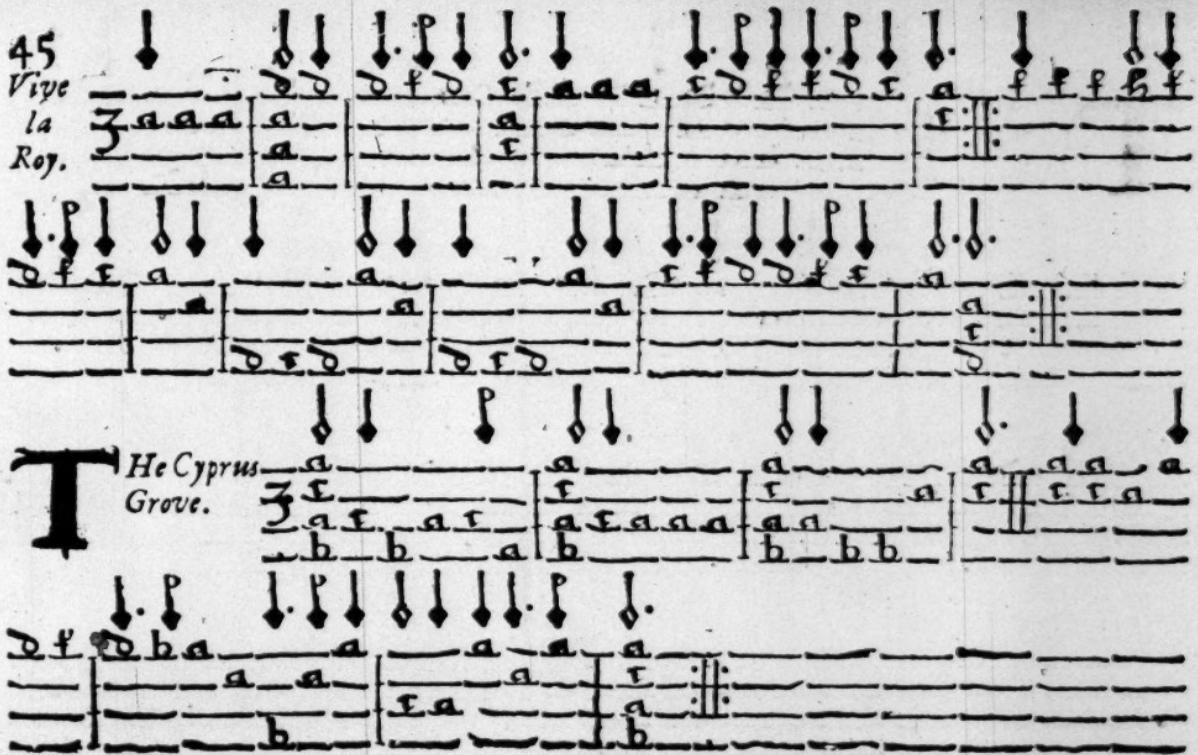
A handwritten musical score for three staves. The top staff uses tablature with vertical stems and includes letter notation below the notes: 'a', 'aa', 'a', 'ab', 'd', 'b', 'd', 'f', 'g', 'f', 'a', 'd', 'd', 'f', 'c', 'a'. The middle staff also uses tablature with vertical stems and includes letter notation: 'b', 'd', 'f', 'd', 'f', 'f', 'f', 'b', 'd', 'b', 'd', 'f', 'g', 'f', 'a', 'd', 'd', 'f', 'c', 'a'. The bottom staff uses tablature with vertical stems and includes letter notation: 'b', 'd', 'f', 'd', 'f', 'a', 'a', 'd', 'a', 'a', 'd', 'a'. The score is numbered 44 and includes the title "Pon a Summers-day."

45

Vive

10

Roy.



46

T

The Lady

Nevils

Delight.



47

A

*To Me or the
Symphony.*



48

The
new
Ga.
vol.

as *d* *f* *i* *d* *d* *i* *d* *f* *h* *a* *a* *a* *b* *b* *b* *a* *a*

VV

Hobby's
Rant.

a *a*

f *d* *a* *a* *d* *a* *d* *f* *d* *a* *a* *d* *a* *a* *a* *a* *b* *b* *b* *b*

49

Singleton's
Slip.

50

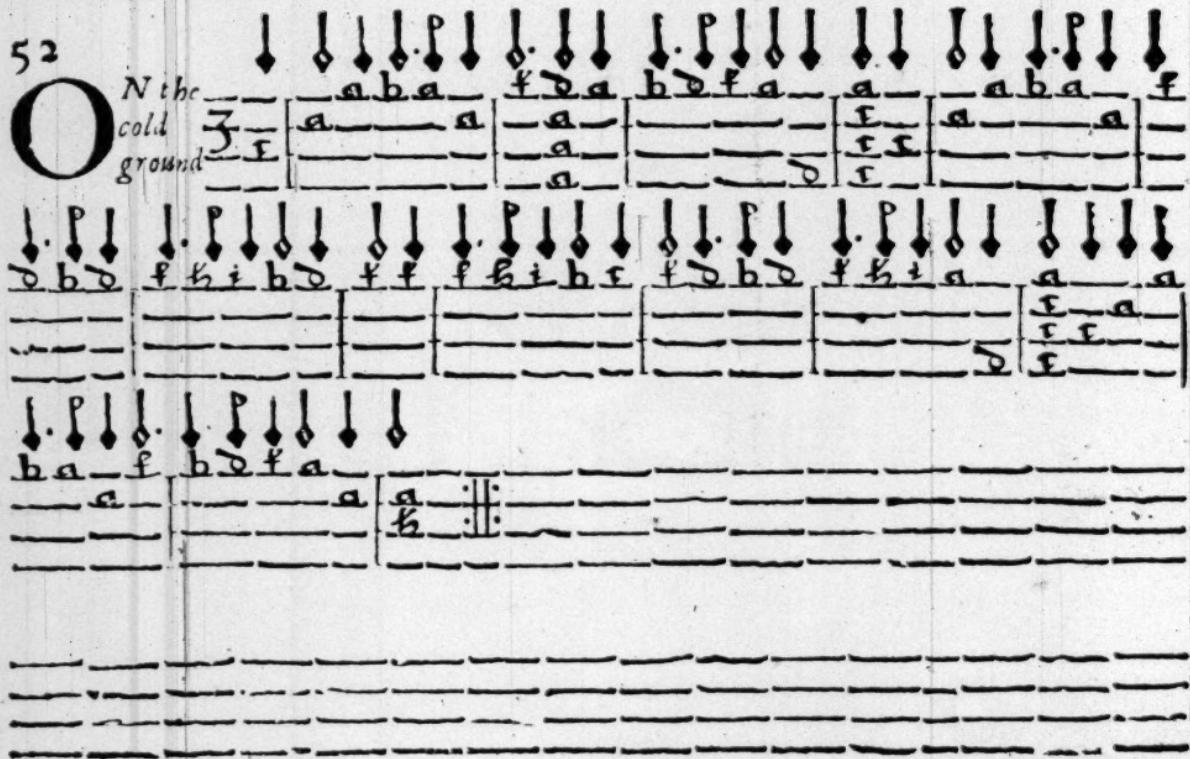
T*He Queens
Delight.*

51

AMaril-
lis.

52

O N the
cold
ground

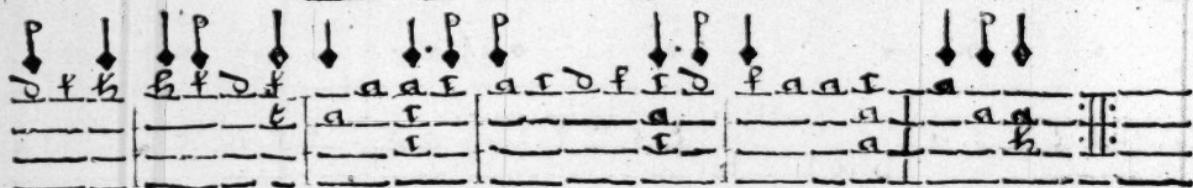


53

N*Ew Mu-
tar.*

54

New Ma-
rines.



55

The Apes
Dance.



56

Passion-
gala.



57

N Few Fig-
gery.

Few Fig-

57

Few Fig-
gary.

The score consists of six staves of music. The first two staves are soprano voices, the next two are alto voices, and the last two are bass voices. Each staff has a key signature of one sharp (F#) and a common time signature. The music includes various note heads (solid black, hollow black, solid white), rests, and dynamic markings like 'P' (piano) and 'f' (forte). Measures are separated by vertical bar lines. The vocal parts sing in unison throughout the piece.

58

T

*He Hobby
Horse
Dance.*



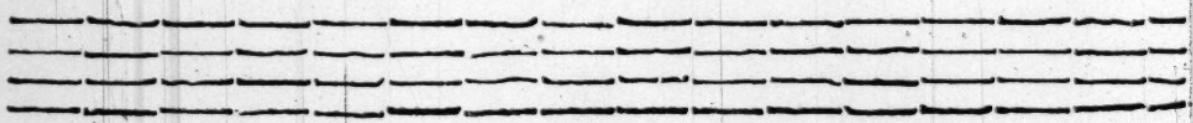
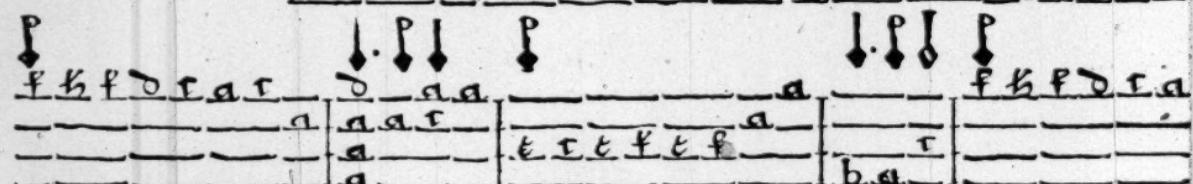
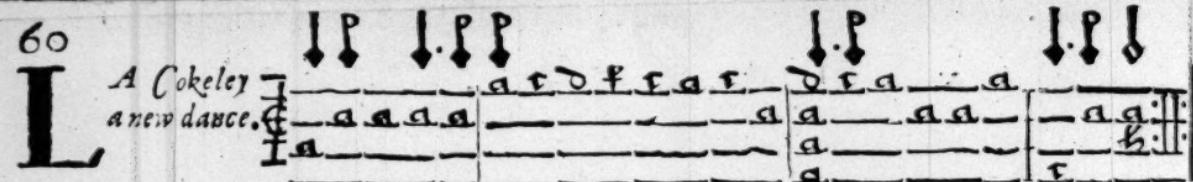
59

To drive the
cold winter
away.



60

L A Cokeler
a new dance.



The Lady Nevils delight.

62

N

Ew Gal-
liard.



H

Earths.



63

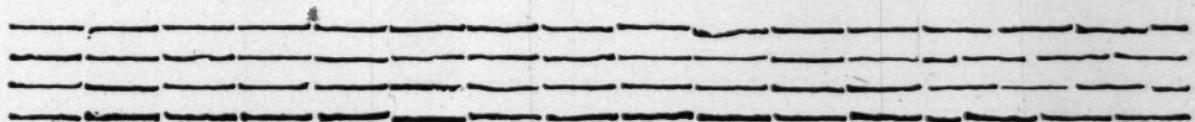


The King's
Borce.

A staff of music with five horizontal lines. It features various note heads, including diamonds, circles, and squares, with arrows pointing downwards to indicate pitch or rhythm. Measures include 'd', 'a', 'a', 'b', 'a', 'a', 'b', 'b', 'b', 'f', and 'g'.

A staff of music with five horizontal lines. It features note heads 'a', 'b', 'b', 'd', 'a', 'a', 'b', 'b', 'b', 'f', and 'g'. Measures include 'a', 'b', 'b', 'd', 'a', 'a', 'b', 'b', 'b', 'f', and 'g'.

A staff of music with five horizontal lines. It features note heads 'f', 'd', 'a', 'a', and 'a'. Measures include 'f', 'd', 'a', 'a', and 'a'.



64



65

A

*Fig called
Macbeth*

Handwritten musical notation on five-line staves. The notation uses vertical stems with dots and arrows indicating pitch and direction. The first staff begins with a vertical stem down, followed by a vertical stem up, then a vertical stem down, and so on. The second staff starts with a vertical stem up, followed by a vertical stem down, then a vertical stem up, and so on. The third staff begins with a vertical stem down, followed by a vertical stem up, then a vertical stem down, and so on. The fourth staff starts with a vertical stem up, followed by a vertical stem down, then a vertical stem up, and so on. The fifth staff begins with a vertical stem down, followed by a vertical stem up, then a vertical stem down, and so on.

or thus in modern notes

Modern musical notation below, featuring a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). The notes are represented by vertical stems with dots and arrows, corresponding to the handwritten notation above.

Handwritten musical notation on five-line staves, continuing from the previous page. The notation uses vertical stems with dots and arrows indicating pitch and direction. The first staff begins with a vertical stem down, followed by a vertical stem up, then a vertical stem down, and so on. The second staff starts with a vertical stem up, followed by a vertical stem down, then a vertical stem up, and so on. The third staff begins with a vertical stem down, followed by a vertical stem up, then a vertical stem down, and so on. The fourth staff starts with a vertical stem up, followed by a vertical stem down, then a vertical stem up, and so on. The fifth staff begins with a vertical stem down, followed by a vertical stem up, then a vertical stem down, and so on.

G. M. Lock.

66

HHighlanders
March.

67

M Ontrosses March.

Outcomes

Chorusses
March.



68

A

Gavot.



69

A Ter by Mr.
Mathew
Lock.

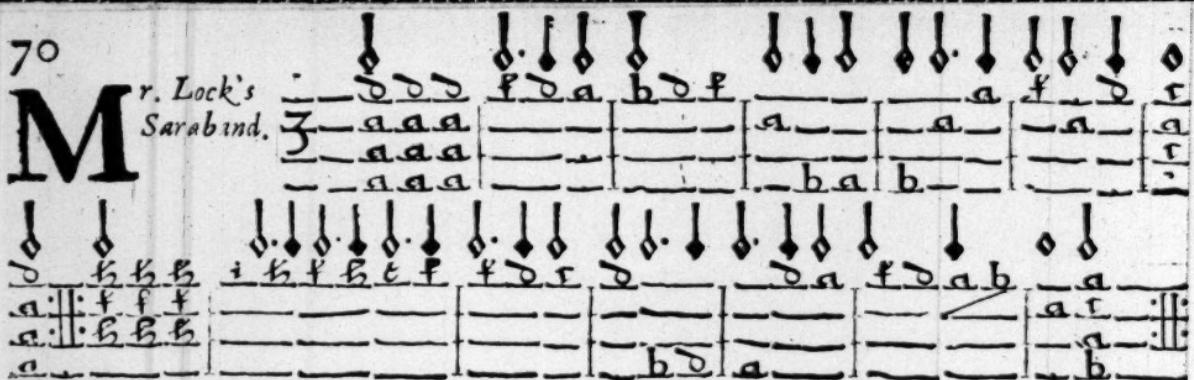
69

*Ter by Mr.
Mathew
Lock.*

A

Three staves of music notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves have a common time signature. The music consists of vertical stems with small dots indicating pitch, and horizontal strokes indicating rhythm. The vocal parts are labeled with lowercase letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The first staff begins with a series of 'p' strokes. The second staff begins with 'bab'. The third staff begins with 'eff'. The music concludes with a final cadence on the last note of each staff.

70

M*r. Lock's
Saraband.*

71

*Araband L.
Chambonier.*

A handwritten musical score for three voices and basso continuo. The top two staves are for voices, and the bottom staff is for basso continuo. The music consists of measures with various note heads (a, b, c, d, e) and rests, with arrows indicating specific performance techniques or pitch modifications.

72

G Olden
Grove.

Handwritten musical score for a six-string guitar or banjo, featuring three staves of notation:

- Top Staff:** Six horizontal lines with vertical stems pointing down, some ending in dots (P). The notes correspond to the strings: a, b, c, d, e, f.
- Middle Staff:** Six horizontal lines with vertical stems pointing up, some ending in dots (F). The notes correspond to the strings: a, b, c, d, e, f.
- Bottom Staff:** Six horizontal lines with vertical stems pointing down, some ending in dots (P). The notes correspond to the strings: a, b, c, d, e, f.

The score includes letter names (a, b, c, d, e, f) and symbols like P, F, and G.

73

C Orant Mr.
Will. Lawes.



74

Tymphony Mr.
Sim. Ives.

75

S Araband Mr.
Sim. Ives.

The score is handwritten on a single page. It features two systems of music, each with multiple staves. The top system has four staves, each labeled with a letter: 'd' (top), 'a' (second), 'a' (third), and 'a' (bottom). The bottom system has three staves, each also labeled with a letter: 'b' (top), 'a' (middle), and 'b' (bottom). The music consists of various note heads and stems, with some stems having arrows pointing in specific directions, likely indicating pitch or rhythm. The handwriting is in black ink on a light-colored background.

76

A

Ter by Dr.

Charles

Charles
Colman

76

A Arr by Dr. Charles Colman

.77
S

Araband.

11

甲

78

A

Fredy Dr.
Charles
Colman.

Handwritten musical score for a six-string guitar or banjo. The score consists of five staves, each with six horizontal lines representing strings. The music is written in common time with a key signature of one sharp (F#). The notes are indicated by vertical stems with downward-pointing arrows, and rests are shown as open circles. The first staff begins with a measure of "aabdf" followed by "bababda". The second staff begins with "f" followed by "bababba". The third staff begins with "d" followed by "babbb". The fourth staff begins with "d" followed by "bbba". The fifth staff begins with "ahba".

79

Orant Dr.
Colman.



81

A

Fig



80

Araband *ad* *a* *p* *p* *a* *bb* *p* *p* *a* *b* *dd*
 Dr. Col 3 *a* *x* *a* *x* *a* *bb* *a* *x* *a* *bb*
 man. *b* *ab* *dd* *f* *f* *dd* *ba* *aa* *a* *a* *a* *a* *a*
f *b* *ab* *dd* *f* *f* *dd* *ba* *aa* *a* *a* *a* *a* *a*
dd
a
x *x*

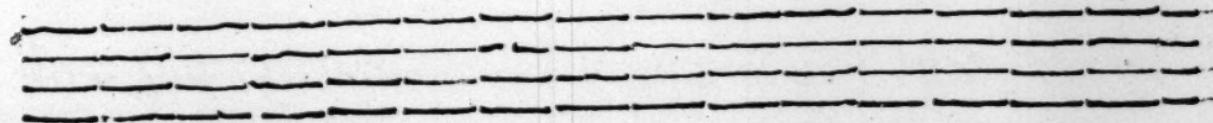
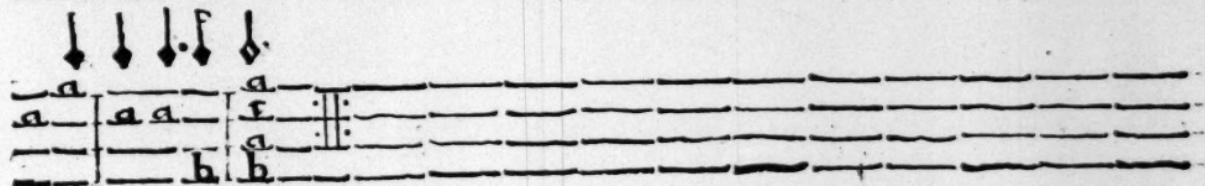
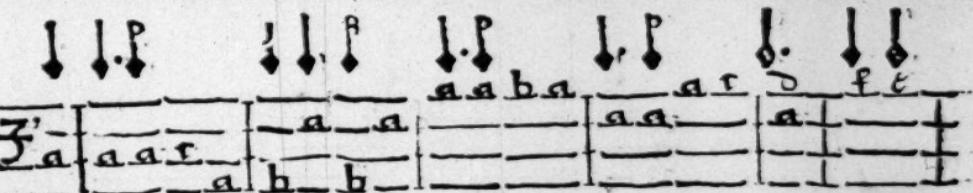
COrant Mr.
William
Lawes.



83

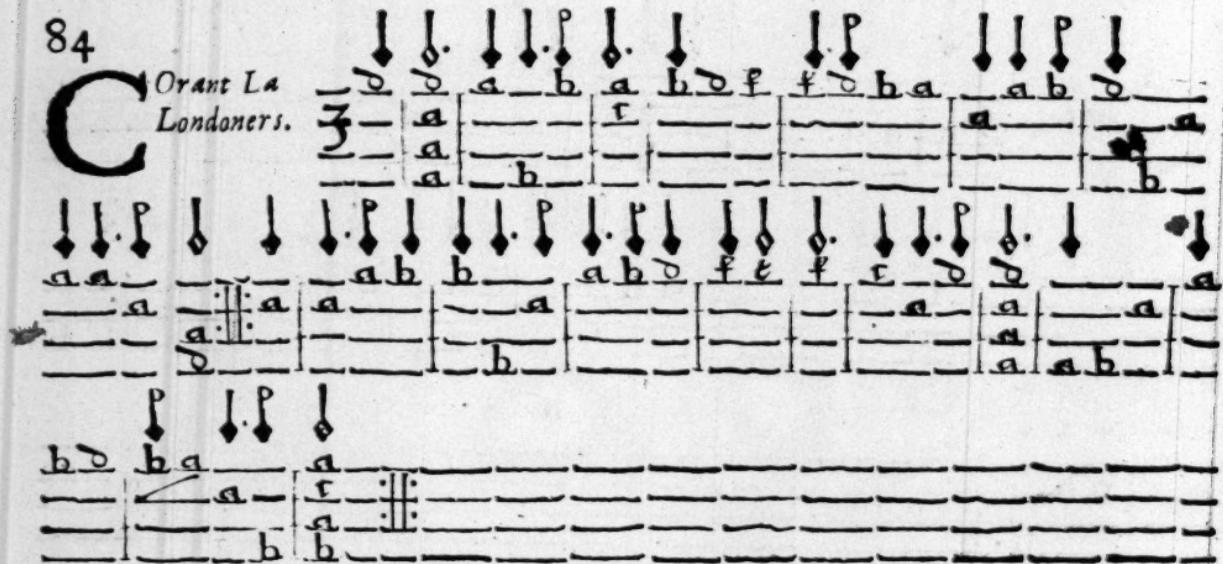


Orant de
bone.



84

COrant La
Londoners.



FINIS.

Here followeth Ten Short Ayres or Songs to sing with
the CITHREN.

85



The Words to this Tune.

1. Gather your Rose buds while you may,
Old time is still a flying
And that same flower that smiles to day
To morrow will be dying.
2. The Glorious Lamp of Heaven the Sun
The higher he is a getting,
The sooner will his race be run,
And nearer he's to setting.
3. That Age is best that is the first
While youth and blood are warmer
Expect not then the last and worst
Time still succeeds the former.
4. Then be not Coy but use your time,
And while you may go marry;
For having once but lost your prime,
You may for ever carry.



The Words to this Tune,

1. I am a young and harmless Maid,
And some are pleas'd to call me fair ;
No man hub yet in Ambush laid
To catch me , but I broke the snare ;
And though they stile me proud and coy ,
Yet in my freedome is my joy.
2. Yet could I quickly be in ~~l~~ ~~o~~ ,
If men were not so fassly wise ;
With sighs and tears which daily prove ,
To blind our tender hearts and eyes ;
Yet with belief shall ne'r destroy
My freedome , which is all my joy.
3. We are accus't to be so fair ,
And men for their abusing wit ;
When we are wif then they despair ,
And count our passion but a fit :
Then for a white I will be coy ,
Since freedome is a womans joy.
4. Yet I do hope this safe delay
Shall make me live and never mourn ;
And though my beauty pals away ,
Ile choose a Husband for my turn ,
And he shill be a Lover true ,
Then man . I am as wise as you.



The Words to this Tune.

I prethee send me back my heart
Since I cannot have thine ;
For if from yours you will not part,
Why then should you keep mine ?

Yet now I think on't let it lye,
To send it me were vain ;
For thi' hast a Thief in either eye
Will steal it back again.

Then farewell care, and farewell woe,
I will no longer pine :
But I'll believe I have her heart
As much as she hath me.

Why should two hearts in one breast lie,
And yet not lodge together ;
O Love, where is thy Sympathy ?
If thus our hearts thou sever.

But Love is such a mystery,
I cannot find it out ;
For when I think I'm best resolv'd,
I then am most in doubt.

G



The words
of this Tune

In the me ry Month of May,
On a Morn by break of day,
Forth I walk'd the wood so w de
When is May w s in her pride;
There I spy'd all alone, all alone,
Philida and Cor don.

Mu h a duth re was god wot,
He did love, but sh: could not ;
He said his lus was ever true ;
She said, none was false to you ;
He said, b h: lou'd her long ;
She said, love should take no w ong.

Coridon w ull ha v b i'd her then ;
She said, Mai's mubli s o men ;
Till they hi's ne good and all ;
Then sh' bar'd the sheph ard & R
All the Gods now ta js mu h,
She said, love should take no w ong. Ne'r was lou'd so fair a yoncb.

Then with many a pretty o'erh ,
As rea, and nay, and Faith, and Troib ;
Such as fill shepherds use
When they would not love abyse ;
Love which had been long de uard ,
It was with kises sweete Concluded.

Then Philida with Garlands gay ,
Was crowned Lady of the May.

89



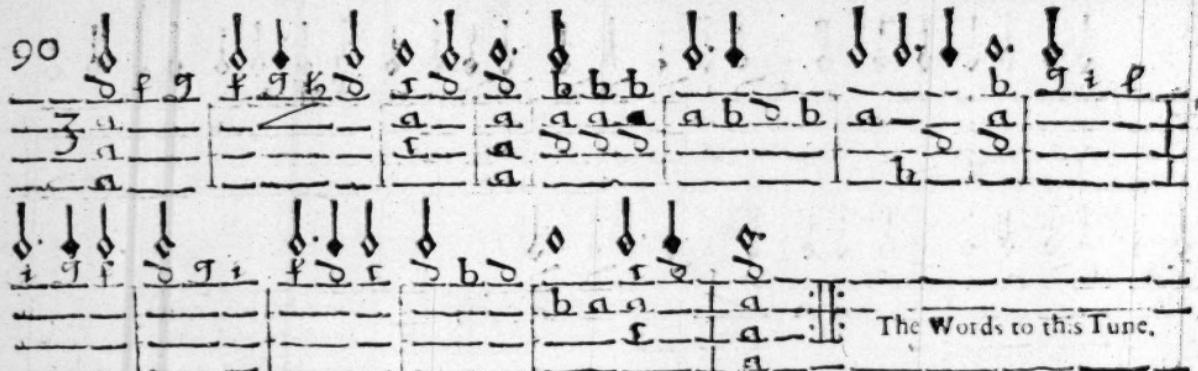
Note that where this dash
is under two Letters, those two
are to be sung to one Syllable.

The Words to this Tune.

*How happy art thou and I, that never knew how to love,
There's no such blessings here beneath, what e're there is above;
'Tis Liberty, 'tis Liberty, that every wise man loves.*

*Cut, out upon those eyes, that think to murther me,
And he's an Ass believeth her fair, that is not kind and free;
There's nothing sweet, there's nothing sweet, to man but Libertie.*

*He tye my heart to none, nor yet Confine mine eyes:
But I will play my Game so well, He never want a prize;
'Tis Liberty, 'tis Liberty, has made me now thus wise.*



O my Clarissa ! thou cruel fair,
 Bright as the morning, and soft as the air ;
 Fresher than flowers in May ,
 Yet far more sweet than they ;
 Love is the Subject of my prayer.
 Let no such fortune my love betide ,
 O let our rocky Breast be mollified !
 Send me not to my Grave ,
 Unpitied like a Slave ;
 How can Love such a fage abide ?

When I first saw thee , I left a flame ,
 Which from thine eyes like lightning came ;
 Sure it was Cupid's dart ,
 It peir'd quite through my heart ;
 O could thy Breast once feel the same .
 Symathize with me awhile in grief ,
 This passion quickly will find relief ;
 Cupid will from his Bowers ,
 iWarm these chill hearts of ours ;
 And make his power Rule their in chief .

91



The Words to this Tune.

Come, oh come ! I break no stay,
She doth not love that can delay ;
See how the stealing night,
Hath blotted out the light,
And Tapers do supply the day.

To be chaste is to be cold,
And that foolish girl that's cold,
Is fourscore at fifteen ;
Dame's, do wring her green ;
And looser flames our youth unsold.

See, the first Taper's almost gone,
Thy flame, like that, will straight be none ;
And I as it expire,
Not able to hold fire,
She looseth time that lies alone.

Let us then cherish those our powers,
Whiles we yet may call them ours ;
Then we best spend our time,
When no dull zealous chide me :
But sprightly kisses strike the hours.



The Words to this Tune.

Silly heart forbear those are murd'ring Eyes,
In the which (I swear) Cupid lurking lies;
See his Quiver, see his Bow too, see his Dart;
Fly, oh fly ! thou foolish heart.

Greedy eyes take heed, they are scorching beams,
Causing hearts to bleed; and your eyes spring streams,
Love lies watching, with his Bow bent, and his dart;
For to wound both eyes and heart.

Think and Gaze you'll fill, foolish heart and eyes,
Since you love your ill, and your good despise;
Cupid shooting, Cupid darting, and his band;
Mental powers cannot withstand.



Cloris now thou art fled away;
Aminior's shēp are gon ast ay;
And all the for he took o' see,
His pretty Lambs run after thee;
Is none, is gone, and he alone
Sings nothing now, but welladay.

He singe alor that in thy praise
It was went to play such Roundel-ys;
Is thowen away, and not a Swain
Dares pine, or sing, within this plain;
Iiss Death for any now to say
One word to him but welladay.

The May-pole where thy little feet,
So roundly in measures meet;
Is broken down, and no conent
Comes neir Amminor since you were;
All that I ever heard him say
Was Cloris, Cloris, welladay, &c.

Upon those bunks you us'd to tred,
He ever since hath laid his head,
And whisper'd there such paining woe,
As not a blade of grass will grow.
O Cloris ! Cloris, come away,
And bear Amminor's welladay, welladay.



The Words to this Tane.

I am confirm'd a woman can,
 Love this, or that, or a y man;
 This day her lvr is melting hot,
 To morrow swears she knowes you not:
 Let her but an new obiect find,
 An i she is of another mind.
 Then hang me i alies at your dore
 If e're I late upon you more.

Yet still I'e love the fair one, why?
 For nothing but to please mine eye;
 And so the Fat, and soft-skin'd dame,
 He flatter to appease my flame:
 For her that's Musical I long,
 When I am fat to sing a song.
 But hang me i Ladie at your dore
 If e're I late upon you more.



The Words to this Tune.

*Fie, be no longer coy,
But let's enjoy
What's by the world confess'd
Women love best.
Thy Beauty fresh as May
Will soon decay:
Beforeis within a year or two
I shall be old, and can't do.*

*Do I think that Nature can
For every man
(Had she more skill) provide
So fair a Bride.
Who ever made a Feast
For single guest?
No, without she did intend
To serve the husband & his friend. I need provoking more then you.*

*To be a little nice,
Sets better price
On Virgins, and improves
Their Servants loves.
But on the Rip & years
It ill appears,
After a while you'll find this t ne.*



I can love for an hour when I am let loose,
 He that loves half a day feels without me use;
 Cupid then tell me what art had thy Mother
 To make men love one face more than another.
 Some to be thought more wise daily endeavour
 To make the world believe they can love ever;
 Lad's believe them not, they'll but deceive you,
 For when they have their ends then they will leave you.
 Men cannot tire themselves with your sweet features,
 They'll have variety of loving Creatures;
 Too much of anything sets them a cooling,
 Though they can never do't yet they'll be fooling.

97

The Words to his
Tune.

He that will Court a Wench that is Coy, that is proud, that is Fe-vish and Annick,
 Let him e care'less to sport and to toy, and as wild as she can be frantick;
 Flutter her and slight her, laugh at her and spight her, rail and commend her agen,
 'Tis the way to woe her, if you mean to do her, such Girles love such men.

98



The Words to th's Tane

Fond love, what do'st thou mean to count an idle folly ?

Platonick love is nothing else but meery Melancholy.

To Act we love that makes us jolly.

What though I'm send (they say) and apt to be in love,

I find it with no onger stay, then sh' will con'tant brave ;

Such Qualmes oft qualme sh Stomachs move.

To dote upon a face, or C mit a sparkling eye,

Or to believe a Dimpl'd Cheek complete felicitie,

Is to betray a Libertie.

They care not for your sighs, nor your crested eyes,

They hate to hear a foot lament, and crye be dyes be dyes;

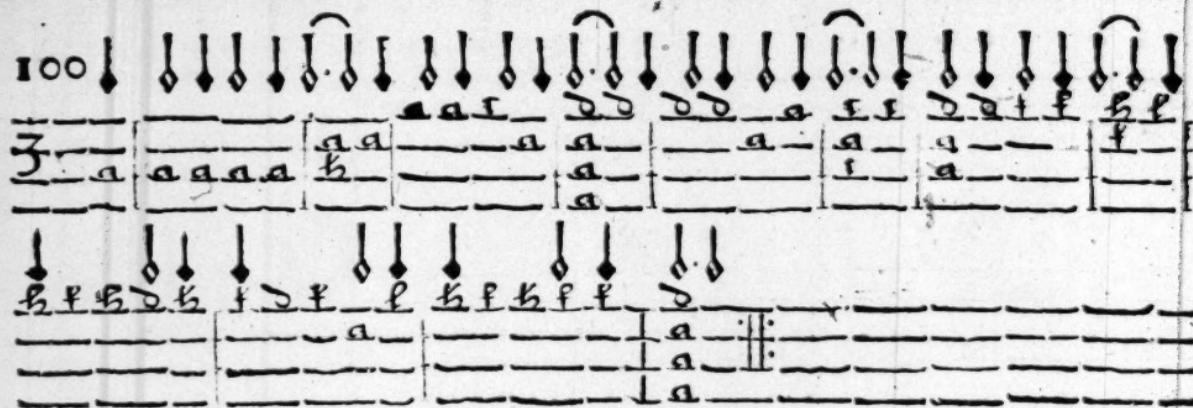
O no ! Love is a better prize.



The Angler's SONG.

*Man's life is but vain, for 'tis Subject to pain
And sorrow, and short as a bubble; —
'Tis a hotge of Business, and mony, and care,
And care, and mony, and trouble. —*

But we'll take no care when the weather proves fair,
Nor will we now vex though it rain;
We'll banish all sorrow, and sing till to morrow,
And Angle, and Angle again.



The Words to this Tune.

A C A T C H.

The WISEMEN were but seven, neer more shall be for me;
The MUSES were but nine, the Wo-thies three times three;
And three merry Boyes, and three merry Boyes are we.

The VIRTUES were but seven, and three the greater be;
The EXCHS they were twelve, and the fatal Sisters three;
And three merry Girles, and three merry Girles are we.



A CATCH.

*A Boate, a Boate have to the Ferry,
For we'll go over to be merry,
To laugh and sing and dr.ink old Sherry.*

FINIS.

Musick Books sold by John Playford at his Shop in the Temple.

A Brief and Plain Introduction to the Skill of Musick. By which Book many have learn'd to Sing, and Play on the Bass-Viol, and also on the Treble-Violin, without the Assistance of any Teachers.

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